the square dance caller

by

Rickey Holden

THE SQUARE DANCE CALLER

some ideas and definitions dealing with the science of his art, and a reminder of his various responsibilities

by

RICKEY HOLDEN

Square Dance Consultant
San Antonio Recreation Department

$1.50 per copy

Published by the author
835 Erie Avenue
San Antonio 2, Texas
1951

Second edition

Published October, 1951

Copyright 1950, 1951 by Rickey Holden.

All rights reserved—no part of this book may be reproduced in any form without permission in writing from the author, except by a reviewer who wishes to quote brief passages in connection with a review written for inclusion in a magazine or newspaper.

To: m.
(She knows why.)

Printed in the United States of America

OUTLINE OF CONTENTS

Preface 5

PART ONE

Technical responsibilities of the caller

1. Phrasing 9
   Suggested exercises 11
2. Knowledge and background 14
3. Speech habits 14
   P. A. technique 15
4. Rhythm 15
5. Command (word and voice) 16
   Suggested exercise 16
6. Timing 17
7. Judgment 18
   a. Dance design 19
      Suggested exercises 19
   b. Program design 19
      (1) One group of calls 19
      (2) All evening 23
      (3) Week after week 23
   c. Tempo of music 23
   d. Smooth flow 24
      Smooth flow sheet 25
   e. New material 24
   f. Level of calling, tricks and hash 26
   g. Physical movement 26
   h. Talking 27
8. Pitch 27
9. Personality 28
10. Excitement 29
11. Showmanship 29
12. Patter (leading and trailing) 29

13. Composition of words 33
Suggested exercises 33
14. Music 33
15. Art of calling 35
16. Practice and experience 36
Suggested exercises 36
Chart for analyzing the caller 37

PART TWO

Professional responsibilities of the caller

1. Amateur or professional? 41
2. Other callers 42
3. Breadth of outlook 42
4. Teaching efficiency; educational methods 43
5. Original material 43
6. Mistakes 44
7. Physical dancing conditions 44
8. Time factor 44
9. Physical condition of caller 44

Moral responsibilities of the caller

1. Position of the leader 44
2. Wholesomeness of the activity 44
3. Don't drink on the job 45
4. Commercialization 45
5. Competition 45

Answers to exercises 45

References 47

Preface

The square dance caller is a person who tells the dancers (who know how to square dance) what to do so that the dancers have a good time square dancing. Most callers just git up an' call, and this is probably the very best way to go about it. So long as the dancers are thoroughly enjoying their square dancing, the caller need think only about calling some more.

If this is your situation, you'd better stop right here: you are already a complete success. Further reading might complicate what is and should be a simple folk reality. However if you must talk about the theory of it all, the following pages are available to get the discussion started.

There are at present a great many publications about square dancing, but for some reason there has been very little written on the subject of calling the dances. Of all the titles in the modern square dance library, only about fifteen contain any real independent discussion of the subject. Along with the tremendous interest in square dancing today there is, naturally, an ever increasing interest in calling. The purpose of this book is to try to answer some of the questions aroused by this interest so as to assist callers, prospective callers, just plain dancers and even curious spectators in discussing and analyzing the status, problems and success of the caller.

Those who have studied the various possible methods of teaching agree that while music, acting, juggling, sawing a woman in half and other performing arts may be diagrammed or analyzed on paper, no book can ever take the place of the teacher. Specifically, you cannot learn how to call by reading a book about it. For those teachers who may wish to use the ideas and terms defined in this book to start some thinking and some self-teaching among their students, exercises are suggested following certain sections.

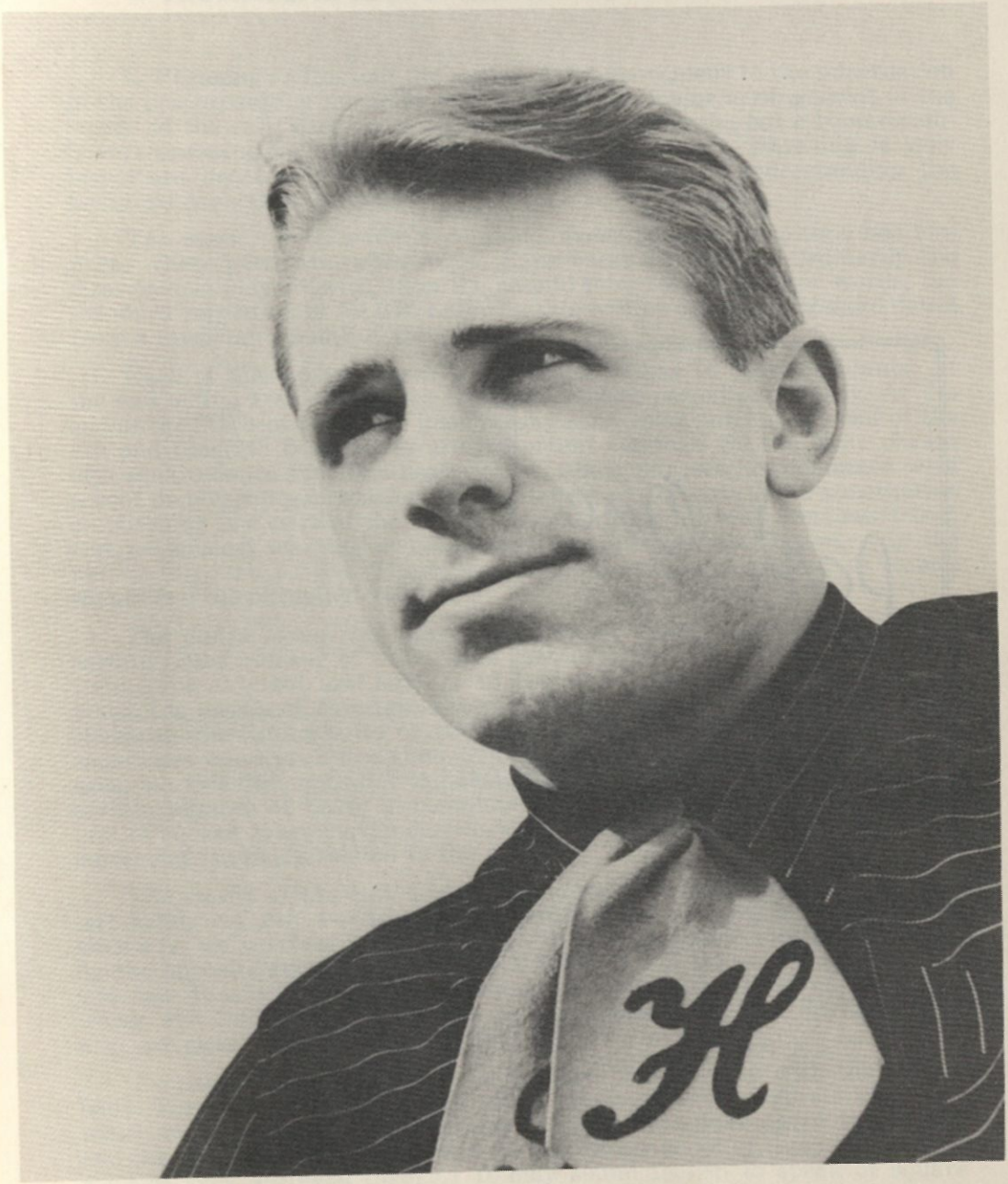
Since the people have developed square dancing, it is a true folk dance form. Yet not all people have developed it alike, and thus there are different styles. The three basic styles of modern square dancing in the United States are Eastern (the New England area is a prominent example), Western (as in Texas and Colorado) and Southern Mountain (Appalachian and Ozark). The most important concept which this book presents is that, while styles of dancing may differ, *all calling is the same*

problem. The talk in this book may be applied equally well anywhere so long as the caller remembers, respects and adjusts to the folklore style native to his area.

I am greatly indebted to a number of people for many hours of discussion and enlightenment about the theory and practice of calling, and for general criticism and encouragement during the writing of this book: to Al Smith, Winchester, Mass., for dances full of dynamic and sometimes caustic delivery, and for lending me his book of calls so that I could start to compile mine; to Dick Best, Wayland, Mass., for showing me many things about folk music and for lending me his book of square dance tunes to begin mine; to Walter Lob of Boston for beating me over the head with his bow when I happened to rush the beat; to Johnny Ward, Cy Kano, the Taylor family and all the other regulars and transients of No. 4 Arrow St., Cambridge, Mass., for the true folk spirit; to Lynn Woodward of Minneapolis for permission to use his excellent Dance Score in this book; to Marlys Swenson Waller, now of Seattle, for first pushing me all around my left hand lady and for introducing me to many people; to Prof. Anne Pittman, now of Greeley, Colo., for more of the same; to Roy and Zibby McCutchan, now of Los Alamos, N. Mex., for many refreshing bull sessions; to Augusta Boyle of San Antonio just for being so nice; to Ed Gilmore, Yucaipa, Calif., for hours of stimulating talk; to Olcutt Sanders of Austin, Texas, for comments and thoughts which are invariably accurate and necessary; to Bill and Peg Chase of Denver for more of the same; to Dick Svade, Portland, Ore., for suggesting the exercises; to Julia Dana Morris of San Antonio for her sharp editorial eye on these pages; to Frank Kaltman of Newark for many many suggestions, clever phrases and much advice. Then, most especially to Lou Hamilton, San Antonio Recreation Dept., for making all this possible and to Ralph Page who first told me it could be. I hope that those who read this book may learn from it a little of what I have learned from association with these people.

RICKEY HOLDEN

San Antonio, Texas
September, 1951



Part One

TECHNICAL RESPONSIBILITIES OF THE CALLER

1. Phrasing: adjusting the square dance movement to the punctuation in the accompanying music by means of the particular arrangement of the words of the call. Rhythm is the beat of the music, the basic boom-boom-boom; phrasing collects the booms into units of four. Phrasing is very important because it is the first logical step toward understanding the technical aspects of calling.

The music: With a few exceptions, every square dance tune has two parts: these parts are called A and B, or verse and chorus. Ordinarily the first part is played twice, then the second part twice. In other words, the standard repetition is AABB. Later on this will be discussed in more detail from a musician's point of view.

Each of these parts—each A and each B—has 16 beats or counts. At the end of the 16th beat there is a good strong period or finality. At the end of the 8th beat there is a good strong semi-colon; and at the end of the 4th and the 12th beats there are important commas. So the basic phrase of a square dance tune is 4-beats; these 4-beat phrases are combined with accent or musical punctuation into sentences of 16-beats. This punctuation or phrasing is a part of the music and something all musicians must feel. But no musical training is necessary to hear this punctuation, only the ability to count 1-2-3-4. Therefore all square dancers as well as callers should feel the phrasing. 1-2-3-4!

The dance movement. Each basic dance figure may be fitted to a certain exact number of beats. For instance, the standard and historical timing for a "right and left" is 16 beats: 4 beats to pass through, 4 to pivot, 4 to pass back through, 4 to pivot in home position. Texas sometimes speeds up the timing to 14 or 12 beats for the total movement; California sometimes takes even less time. The exact timing may vary from area to area, but this does not alter the basic theory that it requires just exactly a certain number of beats to complete each figure comfortably. The basic unit of square dance movement works out to 4-beats. 1-2-3-4! So the dance movement is closely related to the music.

The words of the call. Listen to the call: "Allemande left with your left hand,"—1 2 3 4—"Circle four and around you go, break that ring with a DO SI DO;"—1 2 3 4, 1 2 3 4;—"Head two ladies cross over [pause], by the opposite stand [pause];"—1 2 3 [4], 1 2 3 [4];—or any other call you care to mention. Every square dance call is composed of groups of words and the basic group has 4 accented beats. 1-2-3-4! So the words, also, are closely related to the music.

Proper phrasing. To dance is to move rhythmically with the feet or body. Through movement, dance often expresses and interprets the music which may accompany it. Students of dance technique agree that music and the dance are closely interwoven. (Complete proof of this idea involves a lot of very technical theory.) It may sound foolish to speak of square

dancing as one form of *the dance;* but square dancing certainly is rhythmic foot movement so it really is *dance*. Square dance music follows a definite pattern, and this is what makes phrasing possible.

Proper phrasing involves calling the 4-beat word groups so that the 4-beat dance movement coincides with the 4-beat musical phrase. The master phrase is the music, and this comes first. Next comes the dance movement, and if the dancers dance in phrase, their 1-2-3-4 movement will coincide with the 1-2-3-4 of the music. Then come the caller's words, which he uses to tie the dancing to the music; and if he phrases correctly the dancers should dance in phrase. Thus phrasing unites the square dance trinity,—music, dance-movement, call-words.

The ordinary square dance tune, when played completely through with the standard repetition, is played AABB. Since each A and each B has 16 beats, the pure and complete theory of phrasing is based on 1-64 beats. Because each part is so similar and because it is easier to work with 1-16 the rest of this discussion talks about only the 1-16 idea. (Actually it is much better in the beginning to break the idea down still further and work with just 1-2-3-4 than to wrestle with the longer pattern.)

1 2 3 4,		1 2 3 4,
5 6 7 8;		1 2 3 4;
9 10 11 12,	or	1 2 3 4,
13 14 15 16.		1 2 3 4.

The music and movement of square dancing are closely interwoven. Almost all square dance tunes are in units of 16 beats. The tune begins on beat No. 1 and ends on beat No. 16. In theory and in ideal practice all square dance movements are in units of 16 beats (in general practice they may take less). Ideally, therefore, each call should begin on beat No. 1 and end on beat No. 16.

In general practice, calls may begin correctly on other than beat No. 1. Failing to begin on beat No. 1, try to start on beat No. 9; if you miss No. 9, start on No. 5 or No. 13. In other words, start at the beginning of a line on the first beat after the strong musical punctuation. The stronger the punctuation, the better to begin after it.

Sometimes a call may begin correctly halfway through a line—on beat No. 3, No. 7, No. 11 or No. 15. This is especially true for (a) clipped timing in some parts of the West where they take 6 or 10 beats to execute a figure, (b) variations or special tricks in phrasing, or natural folk habits which achieve the same result, (c) cuing the dancers with words a couple of beats ahead of the 1-2-3-4 musical phrase so the dancers can react in time to start the next movement in phrase. Beginning callers should be careful about coming in on the 3-beat because they may develop a tendency to establish it mentally as a new location for the 1-beat. It is better to get back on the 1-5-9-13 phrase as soon as conveniently possible. To get back on, just wait a couple of beats.

It is very poor practice to begin on beat No. 2, No. 4 or any even-numbered beat. The first reason for this is: just as there is important

musical punctuation at the end of each 1-2-3-4, so there is a slight punctuation just after the old 1-2. It is better to begin after the punctuation. Another reason is that all square dance movements, regardless of locality, are executed in multiples of two beats. If you start properly on an odd-numbered beat you must end on an even-numbered beat and thus cannot begin on it.

It is downright wrong to begin on No. ½, No. 1½ or any other halfbeat. The halfbeat in the square dance phrase is the musical upbeat or offbeat, the "pah" of oom-pah oom-pah. Proper calling accents the downbeat, the "oom". Dancers and callers who emphasize the offbeat are almost always insensitive to rhythm. These people should pay particular attention to developing in themselves a rhythm habit which coincides with the "oom". If the caller cannot acquire the downbeat rhythm he owes it to humanity to retire gracefully from the fray.

Regional styles. Eastern square dancing is very often phrased completely with the music, 1-64, and it is always phrased 1-16. Eastern callers understand phrasing so well that it has become almost subconscious in their calling. This is because many Eastern calls are associated with particular tunes, and thus the calls become phrased automatically and everybody remembers them this way. Furthermore the dancers become used to dancing in phrase, always starting to move on beat No. 1 and halting on beat No. 16 ready for the next movement.

Western square dancing can be phrased 1-16, although this is not always possible or necessary, but it should always be phrased 1-4. Unfortunately a great many Western callers fail to phrase calls at all with the music, so the modern Western square dance development has grown up to ignore phrasing. Thus many Western callers and more dancers have not had the chance to discover the advantage of dancing with the phrase of the music instead of just to the beat.

Southern Mountain square dancing can be phrased 1-4. However so much of the Mountain style involves individual footwork that it is generally up to each dancer to phrase his stepping while the caller merely suggests the next figure in a loud voice.

Summary. Rhythm is the beat of the music, the basic boom-boom-boom. Phrasing collects the boom into units of four so that music, dance movement and call words are all united. It is possible to phrase all calls regardless of regional style. Absolutely no musical background is necessary to understand and utilize phrasing in square dance calling. All you need is the ability to count 1-2-3-4, and anyone who cannot do this in rhythm cannot call anyhow! Of course if you do understand music all this is much easier. Music will be discussed later on.

Suggested Exercises

a. Listen to at least five different records of square dance tunes (without calls) and practice counting 1-2-3-4 with the music. Stop counting, then pick up the phrase somewhere and start counting again. Do this several times with each tune. [*Note to teacher:* at least one of the tunes should be in 6/8 rhythm.]

b. How many beats does it take to do each of the following fundamental figures? [*Note:* the number of beats required is likely to vary from one area to another, especially from East to West; also the number may not be exact even in one area. This will affect the answer.]

(1) Balance.

(2) Bow (honor, address, courtesy, salute).

(3) *Texas* catch all eight.

(4) a. Circle (four people once around). b. Circle (eight people once around).

(5) a. *Eastern* do si do. b. *Texas* sashay. c. *Colorado* dos a dos.

(6) a. *Texas* DO SI DO. b. *Colorado* do paso.

(7) *Colorado* docey doe.

(8) Forward and back.

(9) Allemande left then grand right and left halfway around until partners meet in opposite positions.

(10) a. *Texas* once and a half. b. *Colorado* elbow swing. c. *New England* grand allemande.

(11) *Colorado* double elbow.

(12) Ladies chain (complete movement across and back).

(13) a. *Eastern* half right and left. b. *Western* right and left through.

(14) Promenade (four couples once around).

(15) Star (four people once around).

(16) Swing.

c. Start counting out loud: 1 2 3 4, 1 2 3 4; 1 2 3 4, 1 2 3 4. Keep the rhythm steady. Do this several times. Now try counting every other group silently, still keeping a steady rhythm: 1 2 3 4, [pause pause pause pause]; 1 2 3 4, [pause pause pause pause]. Say some words instead of numbers: Allemande left on your left hand, [pause pause pause pause]; right to your partner, right and left grand, [pause pause pause pause]." Try counting every fourth beat silently: 1 2 3 [pause], 1 2 3 [pause]; 1 2 3 [pause], 1 2 3 [pause]. Again say some words instead of numbers: "Head two ladies cross over [pause], by the opposite stand [pause]; side two ladies cross over [pause], all join hands [pause]." Do this when the music does it and you will be phrasing perfectly. That's all there is to it!

d. Study the call which has been written out correctly via Woodward's Dance Score on page 13. See how the phrasing works; see where the accent is; say the words out loud in rhythm; practice calling the words to music. Then get together a square and some music (live or recorded) and call the dance. [*Note to teacher:* if 6/8 music is used, leave out the words in parentheses].

e. Construct and practice some other call in the same manner. Think

NATIONAL DISTRIBUTION by Folkraft

DANCE WOODWARD'S SCORE FOR SQUARE DANCE CALLS AND ROUND DANCE INSTRUCTIONS

MUSIC Any good square dance tune DANCE LADY AROUND LADY

①	②	③	④
Couple (number)	one	bow to your	partner,
Lead on	out to the	right of the	ring;
Lady round (the)	lady and (the)	gent around (the)	gent,
Back to the	center with (the)	same in-	tent.
Lady round (the)	gent and the	gent around (the)	lady,
Back to the	center and	form a	ring;
Circle up	four and a-	round you	go,
Leave that	couple go	on to the	next.
Lady round (the)	lady . . . [etc.]		

DIRECTIONS—WOODWARDS DANCE SCORE:—For Square Dance Calls—write in the word, syllable or group of words, to be spoken with each beat of the music over the line in the form above. Leave lines blank to indicate intervals when no word is spoken. One line is the equivalent of one beat of music. For round dances, indicate step to be taken at each beat. For waltzes, use first three lines.

Additional score sheets available from your Folkraft Record Dealer or write direct to Folkraft Record Company, 1159 Broad St., Newark 5, N. J.

Copyright 1950 by Lynn Woodward, Route No. 4, Minneapolis, Minnesota. Used by permission.

of some other visiting couple dance, write out your own call to it on a Dance Score and have it checked by the teacher (for timing as well as phrasing). Don't think about introductions, fillers or ending to your dance this time. Forget everything except (1) getting the dancers to do the figure around the square and (2) calling in phrase.

* * *

2. Knowledge and background: the overall sense of what has happened, what does happen and what might happen in square dancing, how the figures fit together, the proper words and the movements etc. The best way to achieve this knowledge is through personal dancing experience. The novice caller who can dance 90% of what others call will begin his own calling well ahead of the fellow who rushes out to call each lesson the night after he learns it.

A caller may ad-lib a call from his knowledge, or recite a memorized set of words, but no caller should ever read his call. The figure must be positive in your memory, otherwise you should not try to call it. It is helpful to carry a list of dance titles in a "little black book" to refresh your memory, in order to avoid calling the same few figures constantly just because you can think of no others. Sometimes it is helpful to write down the actual calls in the little black book for ready reference and study in odd moments. A surprising number of callers, even very experienced ones, invariably carry a little black book.

John Wald of St. Paul used to use a little book at the time he had a '28 Chevrolet and the chug-chug-chug-chug of the engine kept a perfect beat for him to practice calling. Later on he got a new car which was chugless. However it started raining soon afterwards and John discovered the windshield wipers kept the right rhythm. He still drives in the rain whenever possible, out of habit. Of course when the car goes uphill he practices a slow dance.

3. Speech habits: clarity, voice quality, enunciation, pronunciation, breath control, and volume and projection. The technical noise of calling is conducted exclusively through the mouth, so speech habits are very important. Clarity is the end result, the ease and distinctness with which the words are heard, understood and enjoyed by the dancers. Factors affecting clarity are voice quality, enunciation, pronunciation, breath control and public address system (P.A.) technique.

Voice quality concerns the peculiar and distinctive attributes, natural or acquired, of the voice. The voice is the instrument of calling; however it should not focus attention on itself. Common problems in voice quality are harshness, inappropriate pitch, improper nasalizing, shallow instead of deep breathing and lack of proper resonance.

Enunciation is the physical forming of sound and the degree of distinctness with which the sounds are uttered or articulated. Possible enunciation problems are lazy lips or lazy tongue (words not sharp or clear), too much saliva (sounds mushy), irregular or malformed teeth and rushing the words or speaking too fast.

Pronunciation is the result of producing the speech sounds. The caller uses the authentic natural pronunciation of the people, the form of talk which has been termed "shirt sleeve English". Possible pronunciation

problems are stilted or over-precise delivery, regional American variations and bi-lingualism.

Breath control is important to the effective flow of the speech sounds. Common breath problems are wheezing through the microphone, gasping at the end of each group of words, "set-calling" (calling while dancing in the set) and altitude (calling in an area high above sea level if you're not used to it).

Volume is the amount of speech sounds produced, and projection refers to how far and how well they travel away from the mouth. In the old days square dance callers, like opera singers, had to rely on terrifically powerful voices in order to be heard and appreciated. Electronic devices make the job a lot easier now, and the modern caller is seldom bothered with the problem of projecting his voice.

P. A. technique. If the caller is going to use a P.A. he must know how to handle it to best advantage. Attention to the following rules should help correct the most common P.A. errors made by callers. (a) Don't shout. Let the amplifier do the work. Very often the best way to be heard is to lower the volume so people must quiet down in order to hear. (b) Don't get too close to the microphone. Check each different mike for the most efficient distance. If other callers precede you at the mike, watch how close they get to it and listen to what happens. (c) Check bass-treble control so your voice sounds clear and crisp. In general, men will need more treble and women will need more bass. (d) Ask someone who knows to check that the impedance is matched correctly. (e) Check placement of loud speakers. (f) If the record player sounds funny get someone who knows to check the crystal in the pick-up arm.

4. Rhythm: the beat, accent or pulse of the music,—boom-boom-boom-boom. It is essential that the caller agree with the music on this point. The feet of the dancer can successfully follow just one rhythm pattern—that of the music and the call established in unison. If these are not together, the dancer is torn between two compulsions. Once there was a caller who called at one tempo while the music played at another; moreover his foot was tapping at a third tempo and his arms were moving violently to and fro at still a fourth. He was terrible. To his credit it may be said that both arms were moving at the same tempo. He was still terrible.

The caller should have a natural "feel" for the rhythm. He should feel it as naturally as he'd feel water on his head during a heavy rain. If he does not feel it naturally, the caller must develop sensitivity to the rhythm. Very often a strong natural rhythm will compensate for phrasing lacks so they are much less noticeable. On the other hand the caller without much natural rhythm may always pick up the beat perfectly if he phrases correctly. If the caller is tense he is very apt to rush the rhythm so that in a short while he may be a half beat ahead of the music. If he continues to rush he will gain a full beat and be back in rhythm but out of phrase (calling 2-3-4-1 instead of 1-2-3-4). Proper phrasing, lack of tension and practice will do much to correct flaws in rhythm.

Tapping the foot in time to the music is a big help. Some callers stomp loudly, others merely pat, but almost every caller keeps time with his foot. An interesting study by this author from a rather small sample of callers

revealed the following approximate percentages: 50% tap one toe (slight preference for the right), 20% tap one heel (strong preference for the right), 15% alternate tapping one toe for a while, then the other, 10% have special habits like tapping one toe for a while, then the alternate heel, and 5% do not tap. One book suggests that it's better to tap the heel than the toe (Owens 1949 p.23), but there seems to be no theoretical preference. It is largely an individual matter.

While the caller's rhythm must be regular, it must not be too regular. It is possible to over-emphasize the beat so much that the rhythm becomes heavy, bumpy or jolting. The object is an easily flowing call containing tremendous rhythm, but smoothed into a pleasant wave instead of a sharp series of bumps. A variation of this is the machine-gun style wherein the caller lets loose a barrage of material for six or eight beats and then keeps quiet a while. The same idea with less forceful handling becomes the popgun style, merely a series of announcements with little or no continuity.

Even a nice smooth flowing rhythm may become too much after a while, and it is quite all right to introduce a few little tricks in rhythm, like calling on the upbeat, or delaying or advancing a quarter beat. Callers who do this never think about it, though, and further discussion would become unbearably pedantic. One variation of this idea which is very important, however, is the jazz band effect in square dance calling. The discussion of jazz as a form of music may end with several conclusions, but the awareness that jazz has crept into square dancing should have just one conclusion,—divorce for jazz. The novel tonal effects, regular syncopation and musical improvisation which define the jazz form do not belong in square dancing.

5. Command: the control and direction of the dancers. The caller must say and emphasize who goes where and does what with whom with which hand when. If dancers are confused, ordinarily the command is bad. Extensive experience in teaching will do much to help the general command.

a. Word command: the specific and minimum words necessary to describe the exact movement so that dancers execute without confusion what the caller envisions. This is the basic problem of calling, and speech habits are especially important. Problems in word command are usually caused by poor choice of words, though sometimes good words may be misunderstood. In the latter case it may help to rearrange the position of the words, or to repeat the words using double calls like "allemande left just one just one" or mirror calls like "allemande left with a left allemande". The pairs of words most often confused are "first" vs. "third" couple, "partner" vs. "corner", "head" vs. "side" two couples, and "eight" vs. "ladies" to the center. Be especially careful when using these words. A most important point to consider is that certain word commands are perfect in some parts of the country, whereas they may be confusing, utterly wrong or unknown in others. A lot depends upon the definitions and the folklore of the area. The dancer's reaction to a word command is the only real test.

Suggested Exercise

Some of the following words are good commands and tell dancers exactly what to do without confusion; some of them are poor and might

confuse dancers; some of them are good only in certain areas. Discuss which is which and why.

(1) Form a star

(2) Circle left

(3) Swing on your corner like swinging on a gate
Right to your honey go right and left eight

(4) All join hands and form a ring

(5) Do si your partner

(6) Do si do your partner

(7) Do si your partner left

(8) Allemande left on your left hand
Back to your honey with a grand allemande

(9) All four gentlemen grand chain

(10) Head two couples out to the right
And circle four in the middle of the floor

(11) Allemande left and allemande oh

(12) Circle four and around you go
Two little ladies do si do

(13) Ladies join your lily-white hands
Gents your black and tan

(14) Swing contra corners

(15) Sooey ladies sooey

(16) Georgia

(17) All four couples go right and left through at once

* * *

b. Voice command: the special or significant stress placed upon the words as they are let loose from the mouth. Voice command may be improved by variations or tricks in the words, rhythm, phrasing, pronunciation and in the inflection and volume of the voice. Remember that you are telling the dancers what to do,—telling them nicely, of course, but still telling them. Therefore beware of too much caution in the voice. You should have thought it out safely enough so no caution is necessary. Beware also of the "request" form of command. You are not asking. You're telling!

6. Timing: the time sequence of the command and the movements of the dancers, or the number of beats required to dance a given movement. The command call is properly about two or three beats ahead of the square dance movement—just enough to give dancers time to react to the calls, so the dancers blend one figure with another smoothly without waiting. One way to correct consistent errors in timing is to dance the figure yourself. Better yet, dance to a recording of your own calling of the figure. That'll fix you. Poor timing can always be corrected by attention to proper phrasing and theoretical timing of basic figures.

Is it a good idea to watch just one set for timing, or should you watch several sets? The caller's job is to tell the dancers what to do so that the dancers enjoy dancing and are reasonably well together. The caller must strive for an average on the floor, drawing slow dancers up and restraining those who get ahead of the call. In order to achieve this necessary average the experienced caller must glance around the entire floor. He should know the timing from his own theory and check it from the reaction of the entire crowd of dancers. However it is very helpful for the beginning caller to watch just one square.

From a geometrical point of view, the ideal perfect timing exists where the dancers are moving at exactly the same time the caller gives the command, and moving all together like the Rockettes at the Radio City Music Hall. This is achieved only when the dancers know the figure, know exactly what is coming next and know when it is coming. Many Eastern calls are danced this way, correctly. Because Eastern calls are often phrased 1-64, and always 1-16, the dancers invariably know when the movement is going to start and stop. But whenever dancers need to be commanded, reminded, prompted or whatever you want to call it, it is correct for the caller's command words to be two or three beats ahead of the square dance movement.

As explained under phrasing, each basic dance figure may be fitted to a certain exact number of beats. The farther West you go the more the dancers tend to rush through each figure as fast as they possibly can with no thought except winning the race. By allowing this situation to fester the caller is letting the dancers take over a part of the timing responsibility which does not belong to them.

The exact timing for a particular movement may vary from area to area and the visiting caller is often under a handicap until he learns to allow for this. For instance: some California dancers insist upon swinging partner at the end of every promenade and this adds at least 4 beats to the timing for that figure. Dallas, Arizona, Colorado and most of the rest of the West execute just one change of the Texas DO SI DO, so visiting Texas callers are often surprised to find dancers promenading home or just standing still looking as the DO SI DO patter blithely continues. Similarly most Texas dancers refuse to swing more than once around, and visiting Eastern callers are always frustrated when they allow the 16 beats for a swing which is normal in the East. One reason that some Western dancers have trouble with Eastern calls is that the latter often allow a 16-beat swing while Texas and most of the rest of the West never swing that long. Some Dallas callers have found that by omitting four or six beats from every 32 they have a very happy method of adjusting Eastern calls to Texas timing. For some reason this does not seem to bother the musicians in Dallas.

7. Judgment is simply good sense. The greatest pleasure and satisfaction a caller can get from calling is to see all his dancers enjoying what he calls because they are dancing it smoothly and well. "If they don't dance, it's the caller's fault. There is no exception to this." (Tom Mullen, Houston.) More callers make mistakes in judgment of one sort or another than in any other aspect of calling. It is impossible to overemphasize the necessity for good judgment. There are several categories, and each one involves

knowledge, background, comparison, discernment, discretion, discrimination, experience and practice.

a. Dance design: one call. In this section the nouns "dance" and "call" are synonymous. Each refers to the smallest unit on the program. Parts of the East term this unit a "change" or a "figure"; California names it a "tip." The basic and important idea of each is the main figure, which gives title to the call. (Incidentally it is always wise to announce the title of the main figure just before starting the call.) This figure should be sensibly arranged. Fillers, breaks, fill-ins, chinks, or chorus figures are just what the names imply,—nothing more than an interim idea to fill in gaps between and around the main figure. When the main figure is short more fillers may be utilized. However using ten allemandes in one call is overworking a good thing. Beware of too much repetition. Don't call everything you know at once. Successful calling involves a sense of symmetry, both in arrangement of the main figure and in choice of fillers. It is all right to ad-lib but there must always be some planning in every arrangement of every call.

The best rule is to think as a dancer. Would you enjoy dancing to the arrangement of your call?

Suggested Exercises

a. Study the complete call which has been written out correctly via Woodward's Dance Score on pages 20-22. Check especially the phrasing, word command and timing.

b. Design a complete call on a Dance Score using main figure, ending and necessary fillers so that the entire dance will last exactly three minutes at a tempo of 128 beats per minute.

* * *

b. Program design: several calls. In this section the phrases "group of figures," "group of calls" and "group of dances" are synonymous: each refers to the next largest unit on the program. Parts of the East term this unit a "set"; parts of Texas name it a "tip," and California may refer to it as a "dance." Expand the ideas suggested above for the design of one call. Vary openings, fillers, endings and types of figures; also vary tunes and patter if possible.

(1) One group of calls. Two star figures should not come right after each other, nor should any similar figures be called immediately together. One of the cleverest of the modern call books arranges its square figures one to a page such that "any 3 complete dances in a row, used according to its 'Pattern,' will make a danceable [group]. Just start with any dance and turn to the following two." (Maddocks 1941 p.35.)

The Lancers and other old standard quadrille routines used to have five figures, and each of the five was a different type. Each figure was short, which explains why they could use five. Modern callers almost always use either three or, especially in the West, two figures to a group. Older callers in certain areas were used to calling the same three figures in a particular group. A number of modern callers, especially in the East, still do this and it's a very nice idea. The dancers get used to what's coming next and may relax and dance. The caller may always inject surprises if he feels it necessary.

NATIONAL DISTRIBUTION by Folkraft

DANCE WOODWARD'S SCORE FOR SQUARE DANCE CALLS AND ROUND DANCE INSTRUCTIONS

MUSIC Tom and Jerry DANCE TEXAS WHIRLWIND

①	②	③	④
All a-	round your	left hand	lady
		see	saw your
Pretty little	taw		
Allemande	left on-a	your left	hand now
Why in the	world don't you	right and left	grand
Right and	left a-	round that	ring go
All the	way a-	round	

①	②	③	④
Pass your	partner	pass right	by
Wink at the	next one	on the	sly
Kiss the	next if you	dare to	try now
Hug the	last and	swing your	own you
Swing your	partners	every-	one
All get	set for the	Texas	whirlwind
Ladies to the	center an'-a	back to the	bar
Gents to the	center an' you	form a	star with a

①	②	③	④
Right hand a-	cross on the	inside	track a
Right hand	star now the	other way	back
Left hand	back and	don't be	late
Pass your	partner	catch all	eight with the
Next by the	right an'-a	halfway	round
Back with the	left go	all the	way round
	your	left hand	lady with your
Right hand a-	round your	partner	left go

DIRECTIONS—WOODWARDS DANCE SCORE:—For Square Dance Calls—write in the word, syllable or group of words, to be spoken with each beat of the music over the line in the form above. Leave lines blank to indicate intervals when no word is spoken. One line is the equivalent of one beat of music. For round dances, indicate step to be taken at each beat. For waltzes, use first three lines.

Additional score sheets available from your Folkraft Record Dealer or write direct to Folkraft Record Company, 1159 Broad St., Newark 5, N. J.

Copyright 1950 by Lynn Woodward, Route No. 4, Minneapolis, Minnesota. Used by permission.

All the way	round go	once and a	half to your
Right hand	lady with your	right hand	round
Partner	left go	all the way	round
Gents to the	center and	don't fall	down with a
Right hand	star on the	inside	track a
Right hand	star now the	other way	back
Left hand	back and	don't be	late pass the
One you were	with	catch all	eight with the

Next by the	right an'-a	halfway	round
Back with the	left that	half go	all the way
Round	your	left hand	lady with your
Right hand	round	partner	left go
All the way	round go	once and a	half your
Right hand	lady with your	right hand a-	round
Partner	left the	way you	are now
Gents to the	center an'-a	form a	star with a

Right hand a-	cross on the	inside	track a
Right hand	star and the	other way	back
Left hand	back and	don't be	late
Pass your	honey an'-a	catch all	eight with the
Next by the	right an'-a	halfway	round
Back with the	left that	half go	all the way
Round	your	left hand	lady with your
Right hand a-	round	partner	left go

All the way	round go	once and a	half your
Right hand	lady with your	right hand a-	round
Partner	left the	way you've	been now
Gentlemen	center and	star a-	q'in with a
Right hand a-	cross on the	inside	track
Right hand	star and the	other way	back a
Left hand	back	don't be	late
Pass your	honey an'-a	catch all	eight your o-

Riginal	partner	halfway	round
❶ Back with the	❷ left that	❸ half go	❹ all the way
Round	your	left hand	lady with your
Right hand	round	partner	left go
All the way	round go	once and a	half to your
❶ Right hand	❷ lady with your	❸ right hand	❹ round
Partner	left all a-	round the	hall
Promenade	eight	promenade	all

Prome-	nade and a-	round you	go an' a
❶ Keep on	❷ promenading	❸ cali-	❹ co
			now
Bow to your	opposite	lady	
All a-	round your	left hand	lady
❶	❷	❸ see	❹ saw your
Pretty little	taw		now a

Left to your	corner in a	left alle-	mande and you
❶ Dance right	❷ into a	❸ right and left	❹ grand
Right and	left a-	round the	ring now
Meet your	honey and	everybody	swing
Swing your	partner	prome-	nade
❶ Home you	❷ go with the	❸ pretty little	❹ maid
When you get	home now	what do you	do
Bow to your	honey 'cause	you're all	through

❶	❷	❸	❹
❶	❷	❸	❹

(a) For a club or informal gathering where the various members do the calling instead of depending entirely upon one person, usually a different member calls each group of dances. If the program is planned in advance, the planner should see that each group of dances is arranged sensibly. If the program is ad-libbed, the Master of Ceremonies (M.C.) should keep mental or written record of the figures called. If there is no M.C., each caller involved should notice what happens before his turn comes to call.

(b) Festival or large dance programs are usually planned in advance. Often most of the crowd at such a gathering is strange to the caller and he should be sure he knows what he may get away with calling. The best rule is to keep it simple. Festivals are not the proper place for experimentation. No dancer should object to "simple stuff" if it's well called. This way the dancers will dance and enjoy it, and the caller is successful.

(2) All evening. When one person calls the entire program the success of the dance is squarely up to him. This caller must think more carefully about variety on the entire program, adjusting completely to the ability of the group, and a rather intangible idea of building and controlling the feeling and spirit of the evening. Avoid artificial hoorah and don't force the yips and yells. They should be spontaneous. If led properly, the good time will come by itself easily and naturally and should be had by all. This feeling and spirit may be regulated by playing of personalities, proper attention to breaks and intermissions, stunts and tricks of showmanship and by sensible judgment in all things.

In other words, in addition to calling, the caller must think as Master of Ceremonies and as host.

[*3*] *Week after week.* So long as the dancers are thoroughly enjoying their square dancing the caller is completely successful. If the dancers keep coming to the caller's dances he is doing a satisfactory job. The longer the caller keeps up this relationship with the dancers the more successful he is. This is the real secret of success as a caller.

With this extended form of program design the caller must remember to vary the program as specifically suggested above, but from the longer range of week to week. Dick Best keeps a section in his little black book to write down the program each night as he calls it. This way, he says, he never calls the same dance two weeks in a row and his regular dancers enjoy his program much more.

c. Tempo of music. Most orchestras follow the tempo of one musician. The caller is the boss and should indicate the proper tempo to this lead musician, but then the caller should follow the tempo of the orchestra. The caller may indicate changes in tempo, but once set the tempo of the music must be the master speed. If music is provided by records the caller should choose records of the proper speed, unless of course his record player has a speed control.

As to what tempo the caller should indicate, this is a matter of local preference. Some like it fast, some like it slow. It is possible for square dancers to dance so fast that they may drop dead on the floor; also it is possible to go so slowly that the activity seems like a funeral procession

bogged down in the mud. If the local preference is a two-step the local tempo is likely to be slower than in the one-step areas, because at any tempo the feet move a lot faster for a two-step.

The orchestra which plays a lot for the local square dancers is likely to know the tempo preferred by the area. However if the orchestra plays much "hillbilly" or other Western music over the air it may very likely play too fast for comfortable square dancing. This is because radio and television require fiddle tunes to be short and snappy, and because broadcasts are played for show instead of background for the square dance.

d. Smooth flow. This problem comes up most frequently in Western dancing where the general style is an uninterrupted progression from one figure to another. In this style certain movements follow one another easily and naturally. This is largely a matter of which hand is free and which direction the dancer is turning when he progresses to the next movement. Proper flow will continue the progression without skidding, braking or backing up. The most common problem of this type is illustrated by the call "ladies chain across and swing the opposite gent." The natural movement is to pivot the lady counterclockwise, but in order to swing (clockwise) she must stop and reverse her motion. This is awkward. Other illustrations of the same kind of error are: swing partner at the end of a Texas DO SI DO; four gents star by right all the way around and swing partner.

In order to think more clearly about this, Roy McCutchan designed the Smooth Flow Sheet of Texas Square Dance Filler Movements which is reproduced on page 25. By following the flow of arrows it is possible to design a large number of square dance fillers which are effective for two or more couples. These particular fillers are considered to begin with partners together, standing still or revolving in a circle, and to end with partners together, promenading or revolving in another circle. This Flow Sheet was designed for use with some terms which are peculiar to Texas.

Since Eastern dancing is invariably phrased 1-16 it is correct for an Eastern call to end one figure on beat No. 16 and begin another on the following beat No. 1, whereas the same sequence might not flow smoothly in a Western call. This problem rarely exists in Mountain dancing because the style is so flexible. All the dancer need do is dance a few more steps and the pattern will flow very nicely.

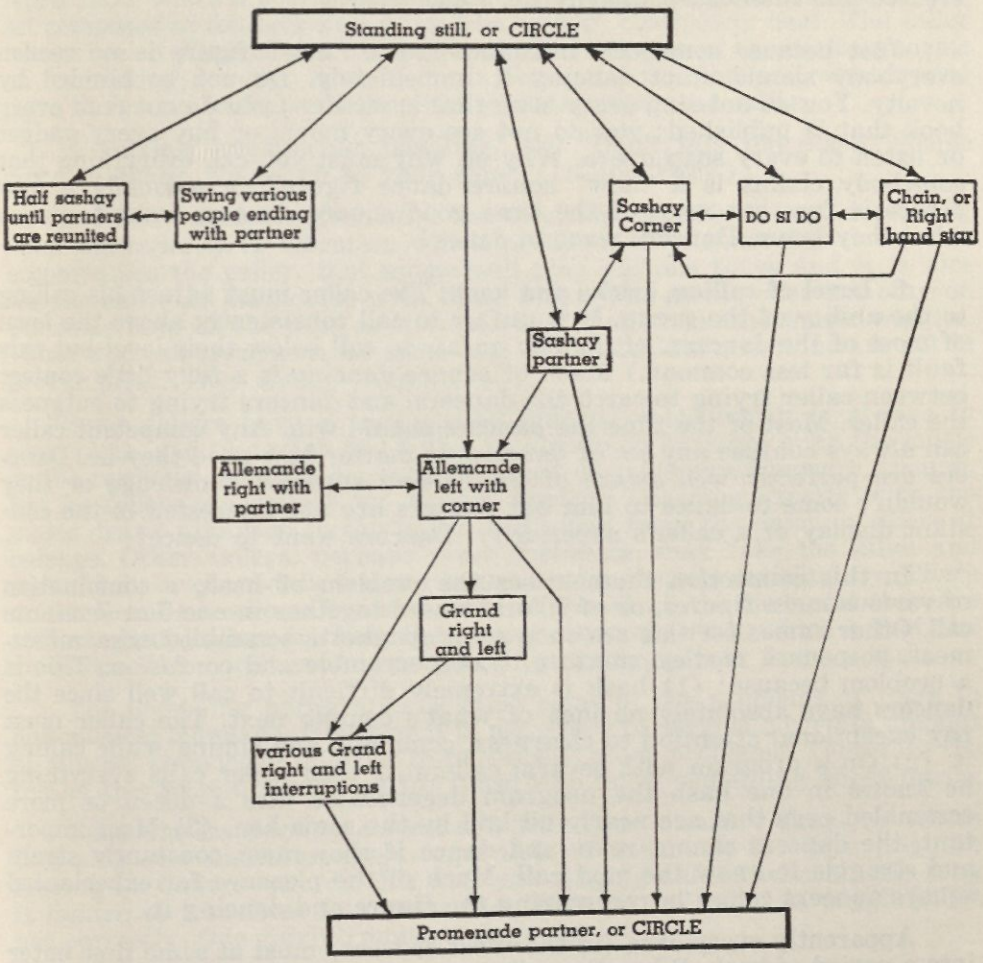
e. New material: Constant teaching becomes a strain upon the dancers' ability to enjoy the dance. Remember that a large number of excellent figures have survived for a long time. The old dances are fun too. Remember also that a different title does not necessarily mean a new figure.

The final test of any figure is whether or not the dancers continue to enjoy it. There are a few preliminary tests, however, which may help to predict the value of a figure. (1) Does it achieve something which no existing figure achieves? If not, does it achieve the same thing better? (2) Does it combine old ideas in an especially neat or pleasing manner? (3) Does it require any addition to the vocabulary? (4) Is it simple enough so dancers can understand it with only brief instructions?

It should be pointed out that a number of figures are excellent for exhibition work where dancers rehearse and practice the difficult spots

SMOOTH FLOW SHEET OF TEXAS SQUARE DANCE FILLER MOVEMENTS

Designed in 1947 by Roy McCutchan, Los Alamos, N. Mex.



DO SI DO: each gent turn his partner left, corner right, . . . , ending with partner left.

Sashay: using ordinary square dance step each gent and the designated lady move once around each other, lady start moving in front (between the gent and the center of the square) and come back around outside the gent (everywhere in Texas except in Dallas where the lady starts moving outside behind).

Half sashay: using ordinary square dance step each gent and his partner (unless corner is specifically designated) shift, change places with each other, lady passes in front (between the gent and the center of the square).

and dance for the effect as a show. But this is not square dancing for fun, it is dancing for show. It is a mistake to transfer figures or arrangements or certain tricky ideas to the ordinary dance floor when they were created and intended primarily for visual effect.

Just because somebody introduces some "new" figure is no reason everybody should start dancing it immediately. Do not be blinded by novelty. You do not sing every song that is written; you do not read every book that is published; you do not see every movie or buy every gadget or listen to every soap opera. Why oh why must you call everything that somebody claims is a "new" square dance figure? Occasionally a new figure is fun, but most of the time good square dancers want to dance what they know. Dancers want to dance!

f. Level of calling, tricks and hash. The caller must adjust his calling to the ability of the group. It is unfair to call consistently above the level of most of the dancers. (It is also unfair to call below their level but this fault is far less common.) Much of square dancing is a foxy little contest between caller trying to catch the dancers, and dancers trying to outguess the caller. Most of the time the dancers should win. Any competent caller can always confuse any set of dancers no matter how good they be. Dancers are perfectly well aware of the caller's superior knowledge or they wouldn't come to dance to him but dancers are not interested in the constant display of a caller's superiority. Dancers want to dance!

In this connection there arises the problem of hash, a combination of various main figures, or of fillers, tossed together in one 5 or 7 minute call. Other names for this are chop suey, spaghetti, scrambled eggs, mincemeat, potpourri, medley, mixture, trash, scramble and confusion. This is a problem because: (1) hash is extremely difficult to call well since the dancers have absolutely no idea of what's coming next. The caller must pay exceptional attention to clearness, command and timing while calling it. (2) On a program with several callers, if each caller calls everything he knows in one hash the program degenerates into a dozen or more scrambled eggs that are nearly all laid by the same hen. (3) Most important, the dancers cannot relax and dance if they must constantly strain and struggle to know the next call. Much of the pleasure for experienced square dancers comes in recognizing the figure and dancing it.

Apparently every area (in the West at least) must at some time enter into a period of hash. When the callers stop showing how much they know and the area passes through the hash into a period of relaxed dancing the dancers seem much happier. Occasionally chop suey is fun but too much of it will cause the square dancing to become rancid.

g. Physical movement on the caller's stand can frequently be distracting. The statement "I love to watch him call" cannot be made about a successful caller. An audience views a floor show and square dancers dance. You cannot do both at the same time. Some callers have definite poses, leans or wiggles while calling. Usually these habit patterns in stance develop because the caller doesn't know what to do with his hands. The simplest, easiest and best solution is to let them hang naturally. If you don't like this try joining them behind your back or putting them in your pockets.

The square dance caller is not a college cheer leader nor is he a tom-tom player in the Hawaiian war chant. I have seen exactly one person use hands to any advantage in calling. This was at the Houston Festival in April 1950 where a young lady named Lily Duhon called for an exhibition set composed of dancers who were, like herself, completely deaf. The caller who relies on physical mannerisms to attract the eyes of the dancers seems an interesting novelty; actually he is betraying the dancers, who depend upon their ears and not their eyes for contact with the caller.

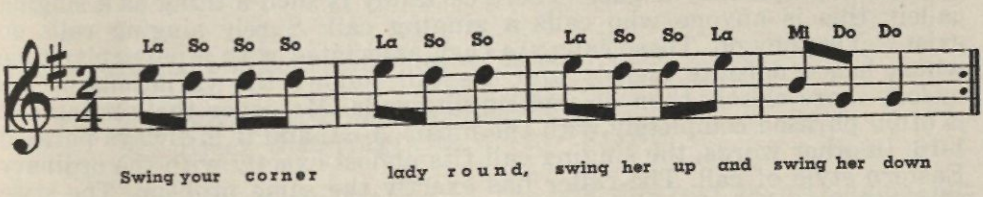
h. Talking, announcing, teaching, etc. "Don't talk too much. People come to dance, not listen to your spiel." (Ralph Page.)

8. **Pitch** (musical definition): the height or depth of a tone, depending upon the rapidity of vibration which produces it. If some form of music accompanies the caller, that music will play various tones and it is nice for the caller to harmonize with these tones. The music does not stay on the same tone all the time or it would be a monotone: the music wiggles. Those who call always on the same note in an absolute monotone are not in proper pitch. They should wiggle also.

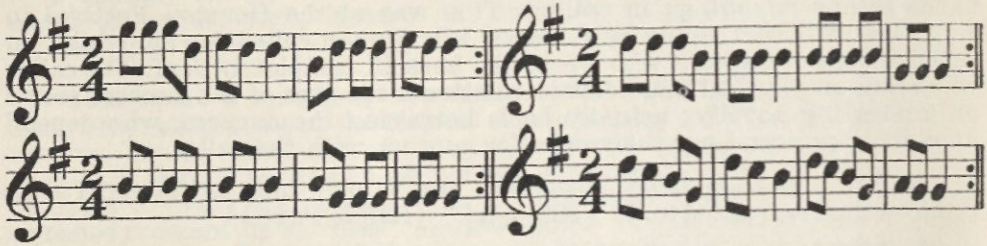
Some callers have a very strong musical voice which is always in some pitch, and this pitch had better be always in harmony with the music or the result is complete discord. This sort of caller must beware, though, lest he follow the melody too closely, because wiggling exactly with the music draws attention to the music and away from the dancing where it belongs. Other callers, perhaps more fortunate, may fake the pitch and sort of talk or chant-talk the words and it sounds quite satisfactory. There are some callers who call in a monotone almost all the time and they are still excellent callers because they have other qualities which offset the monotone. Even so it sounds prettier if you wiggle your tones a little.

The preceding paragraphs suggest some of the problems of pitch in non-musical language. However it is necessary to assume a certain amount of musical knowledge in order to talk about other problems. Therefore the rest of this section is written for those who know something about music.

Some callers develop a habitual little four measure singsong which they sing over and over again regardless of the music to which they are singing it. Callers who do this are real singing callers whose little song is limited to just these four measures. This sort of caller is wiggling but not correctly. One fairly common singsong is:



Some other singsongs are:



Other pitch habit patterns are: dragging the final syllables out and down so much that the call sounds like a dive bomber or, with less forceful callers, like a dying skyrocket; calling in a monotone—each tone is the same, usually the "do", "ut", first tone or keynote of the scale.

Many people believe that the caller must call in just one key all the time, but this idea is all wrong. If you can call in D you can certainly call in $E^{\flat}$, and it's almost as certain that you can call also in C, E and probably F. Well, that's five different keys right there! Actually you should be able to call in any key. Almost everyone has a minimum voice range of five tones and this is all that's necessary to harmonize correctly, or at least passably, with any other tone and in any key. The caller's voice may be on any one of the 3 or 4 tones of the chord and still be following correctly the wiggles of the music. Incidentally, if you understand how and why chords are formed it is often very easy to catch the 1-2-3-4 musical phrase by noting, or instinctively feeling, the progression of the chords through the tune. If you phrase 1-16 the chord progression will help even more definitely.

Another common idea is that singing callers must sing, but this also is not quite right. To sing a call truly is to transform it into a square dance song, which is no longer a call. The better singing callers do not sing, but harmonize around the melody and improvise in pitch. These callers are better because they know how and when to improvise. Ah—but this is exactly what the better non-singing callers do! From a musical point of view a singing caller is no different from a patter caller, a chant caller or a prompt caller: *all calling is the same problem!*

Some people may argue, "There certainly is such a thing as a singing caller: this is anyone who calls a singing call. Surely singing calls do exist?" Yes they do. These calls are each associated with a particular tune which has a definite melody and the call follows the variations of the melody more closely than do non-singing calls. Moreover the singing call is often phrased completely with the music, 1-64, and it is always phrased 1-16. In other words, the singing call fits almost exactly with the ordinary Eastern style of call. The caller has exactly the same problem. The style of dancing is different so the style of calling must adjust to this difference, but the problem of calling is always the same.

9. Personality: individuality, character, tang, flavor, color. This includes such traits as poise, assurance, friendliness, sportsmanship, tolerance, patience, forcefulness, tact, resourcefulness, charm, humor, sincerity,

enjoyment, bouyancy, joyousness, participation. Being necessarily an integral part of most activity, the personality of a caller is important also in his calling. If he likes to call and he calls for the dancers, it shows up nicely in the calling. The best rule is: be yourself. It becomes terribly obvious when you try to imitate somebody else.

Above all, "Keep your temper. Smile even if it kills you to do so." (Ralph Page).

10. Excitement: drive, bounce, oomph, life, zip, fire, pep, urgency, the "makes-you-wanna-dance" feeling, the breath of life, the "it" that distinguishes the great. Were it possible to define this quality completely perhaps the idea could also be taught and thus given to others. But it reaches beyond all technique. All great callers have this quality naturally and they are very lucky.

It is possible to become an excellent caller with or without tremendous natural excitement. Very often callers who have it are sadly lacking in certain technical aspects. But people love to dance to their calling and they are excellent callers because the fire compensates for the technical lacks. There are other callers who by hard work and study become so thoroughly competent in various technical aspects that they also are excellent callers. The latter must simply work a lot harder to become excellent.

11. Showmanship: the knack of presenting things well, the successful handling of the event and the people, group psychology, stage presence. There are thousands of little tricks which will help make the program successful. Anyone can pick up these tricks and use them but the knowledge of when (timing) to use which (judgment) tricks can only be learned through experience. The more you practice this the more instinctive it becomes and eventually it should become part of you.

12. Patter: jingles. There are two kinds, which Frank Kaltman has defined as:

a. Leading patter: This cues in and is therefore a part of the word command.

Circle left in a pretty little ring
Break that ring with a—corner swing

Sold my cow and vealed my calf
Meet your honey with a—once and a half

It is a joke call and somewhat unfair to say:

Circle left in a pretty little ring
Break that ring with a—DO SI DO

Occasionally and to keep dancers on the ball this may be acceptable, but ordinarily it is a deliberate misuse of the function of leading patter.

One common error is to call leave-the-floor leading patter before the group of two or three dances is over. This is an error in word command because dancers should stay on the floor for the remainder of the group

of dances, and also an error in timing because dancers should not leave then. The couplets

That's all there is there ain't no more
Go sit down and leave the floor

Meet your honey she expects it
Promenade her to the exit

imply intermission as well as end of the call, whereas

Bow to your corners one and all
Thank your partner that'll be all

Bow to your partner standing there
And hold your girl for another square

end the current call but allow another dance to come right away. In further discussion on this point, consider the couplet

Promenade eight promenade all
Promenade out to the hole in the wall

The "hole in the wall" is the door, so literally speaking this may be considered leave-the-floor patter but very few callers and even fewer dancers ever take it this way.

b. Trailing patter: pitter patter, chatter, idle patter, nonsense. This is stuck in any time there is room or when the caller feels like spouting extra words — which means darn near all the time since callers are notoriously long winded. Trailing patter is used during gaps between the necessary command calls, and when so used it is helpful in proper timing because it fills in the necessary extra beats with words.

Some callers get so wound up or so cute with their trailing patter that they disregard everything for a rhyme which often is much less clever than they think. Anybody can recite "Hiawatha" or fifteen verses from "The Chisholm Trail" during a DO SI DO but this is not square dance calling. Trailing patter is nothing but frosting on the cake — certainly an asset, but of secondary importance. Good frosting cannot disguise a soggy cake; clever trailing patter cannot make acceptable a poor call.

Waterbury watch and a winding key
Granny got stung by a goggle-eyed bee
The funniest thing it appears to me
Was the bee stung Granny instead of me

If you go wrong this call is a Jonah
But it's called by permission of the copyright owner

Never, never sacrifice good sense or proper timing
Just to add a line of patter or complete another rhyming

Patter is or can be a nice form of poetry, but most patter involves

only the simplest poetical schemes. Square dance patter is related to the sonnet the way a cartoon is related to a fine oil painting. Both are members of an artistic family. Patter never gets very high on the social ladder of its family because it must be always subordinated to the dance movement and is almost always partially ad-libbed by the caller.

There are some callers who reel off original patter as easily and naturally as they keep time to the music. They have a natural flair for the rhyme and it seems to be no effort for them to coin all sorts of clever phrases. Terry Golden is one of the most prolific of such patter originators and one of his best known creations, "Sermon on the Platform", runs as follows:

Do si low and do si high
We'll all go to heaven by-and-by
Everybody except for me
The good Lord lowered the boom on me
And I'm a pitiful sight to see

I could pray but it ain't no use
My sins have done come home to roost
Too late too late to go to church
The Lord done left me in the lurch

Hey St. Peter let me in
"No your soul is black with sin"
Hey St. Peter open the door
"No my boy the Lord says 'No'"
St. Peter won't you open the gate?
"No you repented much too late"

The devil's got hold of my coat tail
He's taking me home with his evening mail
He's riding me down to hell on a rail
I've seen the last of the church in the vale

Beware of the devil I repeat
He'll set fire to your feet
He'll jab a pitchfork in your seat

Boys be warned by what you see
Be warned by the pitiful sight that's me
While you're still above the sod
Where the roses bloom and the daisies nod
Repent repent get right with God
Go back to your partner and promenod!

The callers in Texas seem to have developed patter to the greatest degree. Certainly the first important published collection of patter (Greggerson 1939 pp. 16-27) was by a Texan. Probably this is due to the flexible Texas DO SI DO figure, which provides no pressure of conclusion on the caller. Almost all other figures end automatically after a certain number

of beats, so the caller must remember timing and stop the patter a little before the figure ends. The Texas DO SI DO does not end automatically, so the caller may continue the patter until he feels like calling "one more change . . ." to end the figure. At one time some of the Houston callers had developed this DO SI DO patter to last for as long as twelve changes or even more. Most of them have stopped this, fortunately, because all good things get bad if you get too much of them.

Often overlooked is the idea of good taste as applied to patter. The old patter is a wonderful part of our folklore heritage. Most of it reflects the daily occupations of the times and people. In the West among the cowboys they call

Throw your rope and jerk your slack
Meet your honey and turn right back

Old cow kicked and the yearling bawled
Swing your opposite across the hall

Among the farm people they call

Cradle that wheat and cradle that rye
Buckwheat batter and huckleberry pie

Hogs in the tater patch chunk 'em through the gate
When you come to your partners promenade eight

In some areas there is a movement toward "modern" patter, some of which may be originated or sold by over-alert advertising men.

Promenade eight and promenade all
If you feel weak use Hadacol

Please don't dent my Cadillac
Meet your honey and turn right back

The dangerous possibility in the struggle and search for new patter is that forced or nauseously cute phrases may be admitted to popularity. Don't strain your similes!

Allemande left with a left hand reach
Right and left grand and everybody screech
[in horror and pain at this couplet?]

Allemande left with lots of spunk
Right and left grand like a wobbling drunk
[who should not be square dancing in the first place]

Moreover the patter can become shady or even downright smutty.

Said the old red rooster to the little hen
"Let's turn right back and do it again . . ."

Two old maids a-lyin' in bed

One turned over to the other and said
"All we do is cook and sew
Let's get us a man and DO SI DO . . ."

You can probably list others like these and lots more which are unprintable.

13. Composition of words to the call, utilizing technical ideas of phrasing, knowledge, command, timing, judgment and patter. The basic problem is to describe and command the movement in rhythm. From there you take it on and on. Words are the bricks with which you build the structure of the square dance call. The words are vital. See the figure, then call it in your own words.

Many dances come out with one specific set of words and many callers accept this set as the only possibility. It may be easier to use somebody else's words but it is not necessarily better. The caller who uses initiative and adjusts the words to fit his own mouth will sound much happier than the caller who doggedly memorizes and recites every syllable that somebody else creates. In readjusting calls, however, beware of replacing one meaningless set of words with another just as poor. Avoid particularly coining new words to fit figures or situations which are easily described by existing terms. One of the wonderful things about the square dance vocabulary is that so much may be done with it even though it is so small. Occasionally some call will come along which seems unimprovable, and naturally such calls should be used with fond delight and respect. Such gems are extremely rare, however.

Suggested Exercises

a. The following two fragmentary calls, or sets of words, are both bad. Explain why.

Call 1

Ladies to the center then go back home to your place again
The gentlemen go forward to a center right hand star
Move the star go all the way go full around and then you may
Reverse the movement in the middle make a left hand star . . .

Call 2

Ladies go center then back to your place again
Gentlemen up with a right hand across
Right hand star all the way full around then you may
Reverse the movement with left hand across . . .

b. Make up your own words to some version of the figure TEXAS STAR. Write your words down correctly on a Dance Score using proper phrasing, word command, timing and with some attention to patter.

* * *

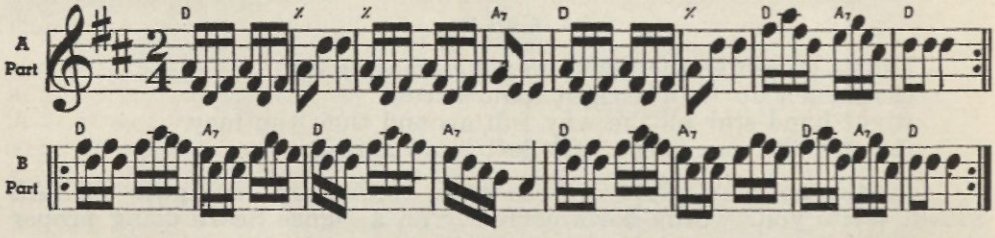
14. Music. The most important part of square dancing is the dancers; second most important is the caller, and with just caller and dancers it is possible to have square dancing. For instance the play party games were all a sort of square dance with a leader and no musical instruments. How-

ever musical accompaniment is very important to all the modern growth. Here it must be pointed out that the music is only accompaniment and should never be permitted to dominate. There are a few orchestras who feel that people come to a square dance to hear them play. This idea is ridiculous. Dancers come to dance!

In the old days there were no records and the music was always provided by live musicians. In the last five or ten years lots of fine square dance records have been published and many modern callers do much if not all of their calling to recorded music. Live music is always preferable if it is capable, available and if you can afford it. Live music creates an aura of sound around the caller. He stands at the source and actually becomes a part of the orchestra, adding his rhythm and harmonization to theirs. Because records do not give this feeling nearly so well as live music, some callers refuse to work with records. But is it better to use records or to do without square dancing? Often this is the choice.

The more a caller knows about music the better equipped he is to handle his job. If the caller knows how to play an instrument, fine! If he can play two or three, that's even better! Any caller who works with live musicians must know something about how to place them for best amplification and to obtain the melody and rhythm he wants. If the caller can read and write music then he can write down tunes he likes and arrangements he prefers (for singing calls) — provided of course the musicians can read what he writes. The rest of this section is written for those who know something about music.

As explained under phrasing, nearly all square dance tunes have two parts: these parts are called A and B, or verse and chorus. Old-time fiddlers may call these parts coarse and fine because the first part is played principally on the D and G fiddle strings while the second part is played on the A and E strings (Ford 1940 p.189). Each part has eight measures and the standard repetition is AABB. Another characteristic of the standard fiddle tune is the repetition of certain measures as follows: A1&2=A5&6; B1&2=B5&6; A7&8=B7&8. As an example of these standard characteristics see Soldier's Joy, one of the most common of all U.S. fiddle tunes, of which one version appears below:



Occasionally the eight-measure fiddle tunes are played ABAB, but most fiddlers have a strong AABB habit pattern. Sometimes a particular dance arrangement requires a special repeat pattern. Examples are: the modern Money Musk as danced in Southern New Hampshire, played AAB; Wearin' of the Green for Floyd Woodhull's dance, played AABAB; San Antonio Rose for Vannes Boone's dance, played AAABA. In a few tunes

each part is four measures long. Sally Goodin' and Sourwood Mountain are common examples. These are almost always played AABB.

There is a group of tunes with a 32-beat phrase instead of the more common 16-beat phrase. These tunes are generally used for singing calls. The phrase may be 16 measures of 2/4, as in Sioux City Sue and Wabash Cannonball or 8 measures of 4/4 as in Red River Valley and Hot Time in the old Town Tonight or, occasionally, 16 measures of 6/8 as in Son of a Gambolier and Hinky Dinky Parlez-vous.

Some Southwestern and some French-Canadian fiddlers may play one or more of their tunes plus or minus a half or one full measure or even more. Cindy and the Tennessee Wagoner are often given this treatment by Southwestern fiddlers. This is good and true folklore and the fiddler plays it so because he learned it this way, but it is musically incorrect and the caller who phrases correctly will be frustrated by such arrangements. Such distortions are often created in the singing form of the folk tune. But there is a radical difference between the tune used for its song value and the tune used for dance.

Most Mountain and Western fiddlers play exclusively in 2/4; if they know any tune in 6/8 it is Irish Washerwoman and they are likely to play this so it sounds like 2/4. Eastern fiddlers play 2/4 and 4/4, and also they use 6/8 quite a lot. There is no problem in calling to 6/8 rhythm so long as words are restricted to three syllables per beat, or six per measure, instead of the four syllables per beat, or eight per measure which 2/4 rhythm allows. Occasionally an extra syllable is all right but too many will disturb the feeling of the 6/8 rhythm. For example, read again the two fragmentary calls on page 33. Call 1 reads naturally in 2/4 and Call 2 reads naturally in 6/8. Try saying Call 1 in 6/8 rhythm. Call 2 shows one way of dropping out all the extra syllables.

If some dancer asks the caller to call RED RIVER VALLEY or McNAMARA'S BAND or NELLY GRAY, very likely he would be forced to answer, "Which one? I know at least five figures to each tune!" If the dancer asks the caller for DIP AND DIVE to the tune of Red Wing, he might well say, "Sure, except I call it to Haste to the Wedding." The truth is that any good call may be set to any good tune and vice versa. This is because phrasing relates the dance movement and the call words perfectly to the music, and all square dance music is built in the same pattern (in units of eight measures).

How do you know what is a good tune to use for a given call? This is a matter of judgment, tradition and individual taste among callers. A tune like Pop Goes the Weasel is a natural for a figure wherein somebody pops or shoots under, and there are other combinations which many callers have found very pleasing. Callers in some areas have been calling certain figures always to the same tune for so long that it has become traditional in the area to tie this figure and tune together. This is a very nice idea because the dancers get used to what's coming next and may relax and dance.

15. Art of calling. Successful calling is an art—just as are music, painting, writing and the rest. The modern square dance caller is apt to find himself involved to a greater or lesser degree as ambassador, enthusi-

ast, recreation leader, moral leader, educator, host, short order cook, dishwasher, social chairman, bouncer, floor director, matchmaker, marriage counselor, master of ceremonies, actor, showman, group psychologist, rhythmist, musician, musical director, music appreciator, rhymester or at least doggerelist, secretary, accountant, business manager, public relations expert, politician, diplomat, acrobat, first aid administrant, acoustical engineer, electronics repairman, locksmith, second-story worker, porter, janitor, chauffeur, folklorist, clothing consultant, authority, arbiter, artist, philosopher and aesthete. The folk art of calling involves combining the special responsibilities of the caller together with some of the techniques of one or more of at least forty-five other people.

The comment is often made, "She's a pretty good caller — for a woman!" Well, there are ten women who call for every hundred men who do so and perhaps ten per cent of all those who call are really good; thus there is one excellent female caller for every ten excellent male callers. The ratio of excellence is no different, it is just that more males call. The same comment is often made concerning high-school-age callers. In either case, the comment is making an excuse and good callers need no excuses made for them. The successful caller is a true folk artist, and art is found among all ages and genders.

16. Practice and experience. Practice, practice, practice! The more you call the more you learn about calling. No caller is any good the first time he calls! We all had to learn. All this technique is important, but only for analysis and criticism. Technique is very much like a girl's petticoat: it's interesting to catch a glimpse of it now and then, but it should not be showing all the time. Work hard to learn the technique so that it becomes part of you; then work harder to forget it. There is no substitute for experience.

There are exactly two types of caller, the successful and the unsuccessful. The surest mark of the former is that his dancers have a good time dancing. Probably the best rule for success is to forget completely the foregoing package of words and just git out an' call.

Suggested Exercises

a. Pick out calls recorded by various callers and criticize the calling using points suggested in the chart on page 37.

b. Criticize class callers in the same manner.

Caller:.....

Home town:.....

Date:.....

Place:.....

Copr. 1951 by Rickey Holden Technical categories	Fine	Good	Okay	Poor	Bad	*
1. Phrasing						
2. Knowledge & background						
3. a. Clarity						
b. Voice quality						
c. Enunciation						
d. Pronunciation						
e. Breath control						
f. P. A. technique						
4. Rhythm (taps.....)						
5. a. Word command						
b. Voice command						
6. Timing						
7. a. Dance design						
b. Program design						
c. Tempo of music						
d. Smooth flow						
e. New material						
f. Level of calling						
g. Physical movement						
8. Pitch						
9. Personality						
10. Excitement						
11. Showmanship						
12. b. Trailing patter						
13. Composition of words						
14. Practice & experience						
General summary						
Teaching efficiency						

(List figures called on reverse.)

Fine = nearly the best possible
Good = very effective, highly recommended
Okay = okay, but could improve here & there
Poor = only partially effective, performs inadequately
Bad = nearly the worst possible
* = further comment added (on reverse)

Part Two

Members of any activity worthy of respect find themselves developing a code of ethics in order that their activity may continue to be regarded with honor. Unfortunately there is no Better Business Bureau where dancers may inquire about callers, but it has almost always worked out that the dancers find out about and eventually desert the unethical square dance caller. The code of ethics seems to be divided into professional and moral responsibilities, although the two are separated by a rather fine line.

PROFESSIONAL RESPONSIBILITIES OF THE CALLER

1. Amateur or professional? If the caller earns his living at square dance activity he is a professional. If he gets paid but does not depend solely on these earnings he's a semi-pro. If he calls without recompense he is an amateur. These are the dollar and cents definitions and do not reflect at all upon the excellence of the individual caller. Some of the greatest living callers have never been paid for their work. They are pure amateurs in the nicest sense of the word, because they call for the pleasure of it. Unfortunately there are instances where the reverse is true, — where professionals fail to give full value for their money.

Certain areas, especially in the West, depend entirely upon amateur callers. The wonderful thing about this system is that everyone who so wishes may have a chance to call. Then he may call again at the next meeting of the group and again at the next. Many callers start this way and because they get lots of practice they may become excellent callers. From a recreation point of view this is fine because more people are active participants in the program.

Naturally there are drawbacks to this amateur caller system. With many such callers on the program each individual may be restricted to two or perhaps just one call. This is most unfair to the caller because it fails to allow him time to get the feel of the mike, his voice, the crowd on the floor and the general spirit. It is also unfair to the dancers as they don't have time to get used to the caller's speech, voice, style etc. so they cannot appreciate him properly. Furthermore, amateurs may get so entranced with their hobby of calling that they sacrifice everything for the chance to call. They become amateur*ish*—so "mike-happy" that they make pests of themselves to program chairmen and emcees. These people are usually calling for themselves instead of for the dancers and fall far short of all calling requirements. They have not become callers and they have ceased to be dancers. They fail to fit into the square dance picture.

The majority of modern callers are calling solely as a hobby. If they charge for their services it is only because they know that this hobby, if treated correctly, may pay for itself. *The amateur and the semi-pro callers must pay just as much attention to their professional and moral responsibilities as the full-time professionals.* The professionals must be ethical in order to survive; the amateurs and semi-pros may cut each others' throats without damaging their personal financial security but in so doing they render much harm to the activity of square dancing as a whole.

In 1940 not more than five men in the U.S. derived their entire income from square dance calling and teaching; as late as June 1948 there were perhaps ten full time square dance people in the country. Two years later there were about fifty who had left their former professions or jobs and were depending on square dancing for their livelihood. This increase in the number of professionals is natural considering the terrific boom in the national popularity of square dancing during the period of 1948-1950.

It's easy to remember "I knew him when" and this is a natural and very human thought, because so many people have recently come to enjoy and appreciate the pleasures of square dancing. It must be rather obvious that everyone had to start somewhere and it seems much more worth while to notice the excellence of a man's current work than to waggle a finger saying, "I taught you how to dance in my living room!" Conversely it is wise to respect the persons who have been connected with square dancing for a long time. There is no substitute for experience. Nothing is more annoying than the square dance counterpart of the "ninety-day wonder".

Considered as a full-time profession, square dance calling is like anything else. If the caller works hard and builds a reputation over a period of time he can support himself. However nobody is now making or ever will make a fortune at calling. Economically it is on a par with teaching and the latter is a notoriously low-paying profession. Out of the professional caller's gross income must come a large travel expense as well as bills for costume, records, books, P.A. equipment etc., Festival appearances, tremendous correspondence etc. Figure also that the income must be earned consistently, not just three or four months a year. If you are after big money stay away from square dancing, because the big money just isn't there. If you are genuinely and seriously interested in square dancing and if you don't mind hard work and long hours for a reasonable return, then perhaps you'll be successful as a professional caller.

2. Other callers. Each caller should urge and encourage his dancers to dance to other callers and get as much experience as possible. The other callers are not going to hurt your standing. In fact they are likely to increase it. Your dancers will always prefer you slightly. "Every caller in the world is the best caller in the world to somebody. He's got to be. This somebody is his home dancers." (Ralph Page's uncle.) But how are they going to know how good you really are unless they hear and compare the others? Square dance calling is largely an individual undertaking but that's no reason for it to be cutthroat nor for callers to fight one another. The time may easily come when you want to make a trip or you get sick and need a substitute for a short time. Where will you be then if you are fighting everybody?

3. Breadth of outlook. "Never be satisfied with just getting by." (Ralph Page.) The better caller realizes there are all kinds of material to be gathered. He owes it to his dancers and himself to search widely and keep up an active inquisitiveness in the next puddle as well as in his own. Beginning with the first call he must realize there is a long path to follow. The "one-call" caller, the person who calls a maximum of three or four dances, is being completely unjust to square dancing, the dancers and himself if he considers that he is anything but a complete novice. Every time you call there is something more to learn about it and any time you stop learning you'd better quit calling. Also every time you hear any other caller there is something to learn from him (even if it is how not to call). Seek criticism. Listen to your calling on a tape recorder and hear how you sound to others. You can never know everything but you can and should keep learning more and more.

Each caller should admit the value of other ways of doing things, just as good cooks exchange recipes. The theory of only two recipes—"my way

and the wrong way"—is amusing but incorrect.

4. Teaching efficiency; educational methods. Under the definition used in this book the caller is a person who tells the dancers (who know how to square dance) what to do so that the dancers have a good time square dancing. Along with the great modern growth of general square dancing have come hoards of "beginners" who do not know how to dance but want desperately to learn so that they too may have a good time square dancing. In order to satisfy this excellent desire many of these people take lessons from a teacher.

The old time callers knew their calls perfectly and the dancers in those days knew how to do the dances. It was seldom necessary to teach and very few of the old time callers could explain things to the novices. There may be some modern callers (lucky fellows!) who may relax and just call the way the old timers did. But the way square dancing has developed it is almost essential that every caller know something about teaching the figures he calls. This is especially true if he calls many "new" figures or does much walking through when he calls.

Unfortunately today anyone who knows how to call a few square dances is considered able to teach the entire subject. This premise is completely wrong. Calling and teaching are separate skills and there is a technique and an art to each skill. An excellent caller is not necessarily an excellent teacher; in fact a lot of good callers are terrible teachers. Too many times new square dancers become discouraged and give up completely because of inept handling by callers who cannot teach. Unless the caller is willing to examine and develop teaching methods and teaching techniques, let him content himself with calling and leave the teaching to those who are equipped to handle it.

A corollary to the above is the unfortunate idea that a competent caller or a competent teacher of square dancing is immediately and automatically equipped to teach round or couple dances. This idea is also completely wrong: you cannot square the circle! Square dancing involves eight people and pure geometry of motion in calculating how and when which body goes where. Round dancing involves just two people and no attention to other bodies except to avoid collision. This paragraph is not written to discourage the caller from teaching couple dances,—quite the contrary. The caller should be interested in the rounds. However he must realize that it takes practice and experience to do a good job of teaching, just as it takes practice and experience to be a successful caller.

5. Original material. Callers should remember that a great many figures were first introduced by one particular person. It is often difficult to find out who these first persons were and generally it is enough to say from whom you got a figure, but no caller should claim credit for the work of others. Also be careful about accusing anyone of stealing your material. There are three reasons: (a) it has been said that there's nothing new in square dancing—no new figures, though perhaps there are different arrangements of the old ones. Therefore nobody really "originates" a figure. He just "introduces" his own arrangement. (b) It doesn't make that much difference because square dance figures are not copyrightable. A particular set of call words may be copyrighted but the copyright is

invalid if those words are used in public before the date of copyright. Thus it is very difficult to prove legally a violation of copyright. (c) Are you sure that you are the only one who thought of it? The same idea could well have occurred independently to somebody else.

6. Mistakes. No one is perfect. When you make a mistake in calling admit it. The dancers will think no less of you for making the mistake and much more of you for admitting it. It's a little game, you see, and when the dancers catch the caller in a mistake what a wonderful time they have! "Remember this: the person who never makes a mistake is a person who never does anything." (Ralph Page.)

7. Physical dancing conditions. The caller must give some thought to circumstances surrounding the dancers, such as public address system, acoustics, slippery or sticky floor conditions, illumination, ventilation and temperature, placement of dancers for maximum comfort on the floor, drinking water and restroom facilities.

8. Time factor. The caller must arrange his working and traveling schedule to permit him to reach the dance well before time to start calling. P.A. equipment must be set up and tested, the floor surface must be checked etc. Enthusiasm of the dancers is apt to dim a little if they must stand waiting while you get organized. In addition, you do your calling an injustice by dashing in late and breathless to start an evening which has already begun to get out of control.

9. Physical condition of caller. Keep in good shape as far as your own health is concerned. Eat fairly lightly before calling a full evening. Get enough rest and try to go to a calling job with your mind free of other problems, so that you may give your dancers the best work you can produce.

MORAL RESPONSIBILITIES OF THE CALLER

1. Position of the leader. During the square dance the caller is the leader because he directs all the activity. After the dance is over he is still the leader and still the authority. All sorts of square dance questions will be put to you for decision and your answer is *the* answer. Anything you say is accepted with little or no question. This places a tremendous responsibility upon you to answer as fairly and correctly as possible. The dancers themselves will develop the program as guided by you, the square dance caller.

Like the school teacher, the banker, the doctor,—the caller becomes a public figure and a leader in more than his own peculiar line of work. He stands for square dancing and he becomes almost an ikon to the dancers. His personal life becomes as important as his professional leadership.

2. Wholesomeness. Square dancing has become a family affair, and the caller who becomes vulgar or obscene destroys the wholesome atmosphere which is so important to the success of the activity. Square dancing has been taken out of beer joints and given to people seeking a clean, sober, healthy and sensible form of recreation. It is up to the caller to keep his

dance that way. "Don't allow your parties to degenerate into brawls." (Ralph Page.)

3. Don't drink on the job. "You will be told that you call twice as good when you are half drunk as you do when you are sober. Maybe you think so yourself, and if you do, get it out of your head now, once and forever. Actually your calling stinks. The reputation of being a drunken caller will cost you ten times the number of jobs that you will get from it." This is Ralph Page's first word of "advice to square dance callers".

4. Commercialization. The person who goes into calling solely for personal glory or financial profit will find himself ultimately losing both. As explained in the very beginning, the caller's greatest glory should come from calling so that the dancers have a good time square dancing; and as explained before, there is no easy fortune anywhere in square dancing. The commercial operators, the promotors, the night clubs and the dance halls see the tremendous crowds who square dance and think immediately, "Ah! How can we get them here in our establishment?" Square dancing is not a freak hillbilly curiosity, nor a commercial shill operation. It is up to the caller to keep himself and his activity free from such commercial strangulation.

5. Competition. Any form of contest in square dancing is going to cause hard feeling and unhappiness somehow to somebody. Square dancing is a folk art and recreation—of the folk, the people. The people square dance because they love to; thus they are complete amateurs in the true sense of the word. As soon as a contest is introduced, the important idea becomes "I wanna be better than the rest" instead of "I wanna enjoy square dancing". This is destroying the only important idea in recreation. Therefore the caller owes it to everybody concerned to keep contests divorced from square dancing. If he fails, the dancers will find their love of the dance replaced by hard feelings toward the other contestants, the sponsor of the contest and probably the caller as well.

ANSWERS TO EXERCISES

Page 12, exercise b.

(1) 1-2 in the West, usually 4 in the East. (2) 2-4 in the West, 4-8 in the East. (3) Usually about 10. (4) a. 8. b. 16. (5) a. 8. b. About 6. c. About 6. (6) a. Unlimited. b. 12. (7) 16. (8) Usually 8, occasionally 4. (9) 16. (10) a. 32. b. 24-32. c. 32. (11) 32. (12) 16 in the East, usually less in the West. (13) a. 8. b. Usually less than 8. (14) 16. (15) 8. (16) 4-8 in the West, 8-16 in the East.

Pages 15-16.

(1) Poor. Fails to say which hand. Also fails to say who forms the star, but the situation should determine this.

(2) Good. Situation should determine who circles.

(3) Poor except in Arizona, Houston and West Texas, where the dancers follow the traditional West Texas folklore interpreta-

tion, which is "allemande left". However the logical interpretation is to swing the corner.

(4) Good. This does not mean circle though a good many Western dancers are likely to do so.

(5) Poor. "Do si" is interpreted as several kinds of do si do.

(6) Good. This is the standard call for the Eastern do si do; however dancers should be able to dance any area do si do to this call.

(7) Good only for the Texas variation and the complete DO SI DO term would be much better.

(8) Good only in New England where the grand allemande term is used.

(9) Good. It may be argued that the grand chain figure is reserved exclusively for the ladies, but several areas have been doing it with gents for many years.

(10) Good, except that two circles of four people cannot both be in the middle. Dancers are not usually confused by this, however.

(11) Good. Especially helpful in that it should give dancers an exact cue for what comes next. [*Note:* originally the ALLEMANDE OH figure involved just a Texas DO SI DO, and the original command cue for the combination of ALLEMANDE OH and ALLEMANDE THAR (Texas DO SI DO, then backward star) was "away you go". Unfortunately several areas have come to use "allemande oh" as the command cue for the AWAY YOU GO figure.]

(12) Good only if there is just one do si do understood in the area. This call has confused dancers in Texas even though it is part of the folklore of the area. Colorado dancers might confuse this docey doe call for their "two ladies dos a dos, gents walk around . . .".

(13) Good only in the Southern Mountains where this is the normal command for the figure (known in other areas as BASKET, LADIES BOW GENTS BOW UNDER, SUGAR BOWL etc.)

(14) Good only if dancers can dance CHORUS JIG, which is a contra dance.

(15) Good only in the panhandle area of Texas where this is understood as a command for the Texas DO SI DO.

(16) [Contraction of "Georgia rang tang".] Good only in the Southern Mountains since this is the term for one do si do of that area.

(17) Good. And it can too be done!

Page 19, exercise b.

Three minutes of calling at 128 beats per minute equals 384 total beats, or 96 four-beat lines, or 24 four-line quatrains.

Page 33, exercise a.

In the first place the meter is too perfect so the words lose lots of command value. Secondly, some of the words are forced into an unnatural sequence because they are subordinated to the meter and the rhyme scheme. Square dance words should always come in natural sequence, in "shirt sleeve English" and should be subordinated primarily to the dance movement. Good square dance calls cannot be perfect technical poetry. These quatrains are merely rigamarole in composition to illustrate one special point, the problem of 2/4 vs. 6/8.

REFERENCES

Of the approximately fifteen titles in the modern square dance library which contain some original or independent discussion of calling, this writer believes three to be especially important: Dobbins mm1949 discusses most of the technical points quite thoroughly; Gilmore mm1949c discusses especially the moral responsibilities very completely; Ralph Page's ten points of "Advice to Square Dance Callers" offer some thoughts of one of the most experienced callers in the country. It should be made clear that every point discussed in *The Square Dance Caller* is mentioned somehow somewhere in one or more of the various references. This book is a product of considerable research and comparison, of much discussion and of several years' professional experience as caller and teacher of calling.

Chicago 1950.

The Square Dance . . . rev. and ed. by Lawrence Bol. Chicago, Best-Ford, c1950. 288p. $2.95 pp.41-46.

Dobbins mm1949.

Introduction to the Caller, by Buck Dobbins. Phoenix, Arizona, Parks and Recreation Dept., 1949. Mimeographed, [8] numb. e. Free (out of print).

Durlacher 1949.

Honor Your Partner, . . . by Ed Durlacher. New York, Devin-Adair, c1949. 286p. $7.50 pp.13-17.

Ford 1940.

Traditional Music of America, by Ira W. Ford. New York, E. P. Dutton, c1940. 480p. $5.00 (out of print).

Gilmore mm1949c.

Square Dance Callers Instruction Course, by Ed Gilmore. Redlands, Calif., City Recreation Dept., 1949. Mimeographed, 59 numb. l. Free to each student (out of print).

Greggerson 1939.

Herb's Blue Bonnet Calls, collected by Herb F. Greggerson, Jr. El Paso, Texas, The Author, 8108 Starr Blvd., c1939. 68p. $1.50.

Jennewein 1950.

Dakota Square Dance Book and Instructor's Manual, by J. Leonard Jennewein. Huron, S.D., The Author, 552 Beech Ave. S.E., c1950. viii, 93p. $1.50 pp.87-88.

Kraus 1950.

Square Dances of Today and How to Teach Them, by Richard G. Kraus. New York, A. S. Barnes, c1950. xiv, 130p. $3.00 pp.5-6, 14-17, 53, 117-124.

Maddocks 1941.

Swing Your Partners, . . . by Durward Maddocks. Brattleboro, Vt., New York, Stephen Daye Press, c1941. 103p. $1.50 pp.95-100.

Mayo 1948.

The American Square Dance, by Margot Mayo. Rev. and enl. New York, Sentinel Books, [c1943]. [viii], 120p. $.60 & $1.25 pp.11-14.

Owens 1949.

American Square Dances of the West and Southwest, by Lee S. Owens. Palo Alto, Calif., Pacific Books, c1949. 182p. $3.50 pp.19-26.

Shaw 1939.

Cowboy Dances, . . . by Lloyd L. Shaw. Caldwell, Idaho, Caxton Printers, c1939. 411p. $5.00 pp.38-42.

Tolman 1937.

The Country Dance Book, . . . by Beth Tolman and Ralph Page. Guilford, Vt., Countryman Press; Boston, E. C. Schirmer; New York, A. S. Barnes, c1937. 192p. $2.00 pp.163-188.